

云的理论

“云的理论”通过董大为不同系列的作品，试图构建一个他个人创作维度里具有一定宽度和代表性的作品谱系，这些作品体现出的多样性，如同物质世界里的生态链，是一个个完整的有机体。

通常，很多人把董大为的绘画归为抽象艺术，原因是他运用点、线、面、色块、构图等纯粹的基础绘画语言表现内心情感，放弃了具象的题材内容和情节。对于这一点，董大为说，其实他每件作品都有具象的母题，甚至他们同时看起来也是具象的。他甚至希望通过这种绘画回应一种错误的观念：抽象艺术没有确定的题材内容和共通的具象经验，因此无法与人共通。虽然这些具有多样面貌和众多可能的画面，究其根本都是由一个简单的点构成的，但这个构成的过程本身产生了张力。在开始准备这个展览之初，甚至在每个作品动笔之前，董大为就严格按照自己的计划完成作品，他一直很清楚要进行哪些系列，哪些题材，目的是希望呈现一个“完整”的展览，而非阶段性的作品展。

卡尔维诺在创作小说《命运交叉的城堡》时，通过选择塔罗牌来构建小说的叙事结构。董大为的创作曾受此启发，他把每张画都想成是一张塔罗牌，试图让画中不同的墨点与结构、母题之间产生关联，比如当一个持花侍女在丛林中碰见一个佩剑武士就会发生一段奇异的故事一样。目前他画了8个系列：《波浪》、《涟漪》、《蛇》、《火山》、《断层》、《玫瑰》、《星球》和《理论云》。如果以此设想它们以一定的叙事结构关联在一起：比如想象一片有波浪的水域，水面突然分开，一条蛇从水面游过之后，逐渐恢复平静，波光粼粼的水波泛着点点涟漪；再比如，火山和断层，火山突然爆发，原因是地质内部发生地震。《断层》系列中的作品是最具有叙事性的，断层从两段变为三段再变为四段，意味着地震不断生发加强。董大为要求每张作品的尺寸都相同，就像一张张塔罗牌。为此他要克服许多障碍，因为技术的原因一些系列无法画成较大的尺幅，也只能因此而放弃，并对整个计划不断作出调整。

在具象绘画领域，云是个“例外”，它是唯一没办法用透视理论表现的形象，但在数学的分形理论中，任何事物，包括自然界中最复杂的形状都可以由最基本的元素通过分形重复而获得，就连云都不例外。董大为的工作就是通过对基本元素结构的组合而完成的，这种方式不但可以构成抽象图形，也可以表现具象物体。并且，反过来看，每件作品在它“看起来的样子”背后，都有其特殊的结构方式。这种思维逻辑类似于数学和几何，往往通过简单有效的公式或模型表达特殊的规律和结构。

虽然董大为的绘画理论基于数学思维，但是作品作为物质的载体，必须通过对特定材料的经验和把握，以及对特殊物理现象的设计才能顺利完成，这一转化过程要经历千百次的试验，所有的逻辑计算、试错实验、整合设计都被隐藏在简洁透明的画面之后。我们看到的部分如同一个科学家完成复杂证明之后，最终给予我们的公式或原理的模型化演绎。因此，相对于通常的抽象艺术，董大为的作品是有机的，实验性的，它们类似于分形几何学衍生出的分形信息、分形设计、分形艺术等视觉化的应用。“云的理论”是自然科学的思维模型，同时，董大为也确实画了一个系列叫“理论云”，但是那些由最基本的点构成的云的形状并非完全如科学般严谨规整，它还透露着艺术家无法藏匿的诗意和情感。

“The Theory of Clouds” presents several series of works, in which Dong Dawei attempts to build a comprehensive system, that showcases the finest work within the artist’s deep cognition. The works reflect diversity, an ecological chain within the material world, functioning as a complete organism.

Usually, most people classify Dong Dawei’s drawings based on his use of point, line, surface, color, composition and other purely fundamental painting language to express one’s inner feelings, thus abandoning figurative subject matter and narrative. In response to this, Dong Dawei says that actually every one of his works employs figurative motifs, even to the extent that they often appear to be figurative at the same time. The artist hopes that this kind of drawing may serve as a response to these false concepts which dictate that: abstract artists do not have a definite subject matter, content, or common figural experience and thus do not resonate with people. Although they have varied appearances and vast surface possibilities, fundamental research comes from the composition of a simple form, in which the process of its most basic make-up generates tension. In the early stages of preparing for this exhibition, even before beginning any of the paintings, Dong Dawei created a strict plan for completing the works. He was very clear about which series he would embark upon, in addition to which materials he would employ. The purpose of all of this was his desire to present a “complete exhibition” rather than merely staging an exhibition.

While writing the novel “The Castle of Crossed Destinies,” writer Italo Calvino built upon the narrative structure of the book by choosing Tarot cards. Dong Dawei was inspired by this, and regards each of his works as a Tarot card, attempting to allow each of the works different dots and structure. There are associated motifs, analogous to Calvino’s story of a maiden clasping a bunch of flowers who comes across a saber yielding warrior within the forest. His present 8 series include “Waves,” “Ripples,” “Snake,” “Volcano,” “Fault,” “Rose,” “Planets,” and “Cloud Theory.”

It is assumed that they have a definite associated narrative function: For example the viewer may imagine waves of water, but then suddenly, the water separates. A snake swims across the surface of the water before all is calm again as the sparkling waves create small ripples; Or perhaps, when looking at the volcanoes and faults, a volcano suddenly erupts due to an underground geological earthquake. The fault series has the greatest narrative function, where two parts become three, three parts become four, implicating the continued developing strength of the earthquake. Dong Dawei insists that each of his works conform to the same measurements, much like a collection of Tarot cards. To do this, he must overcome several obstacles. Because of technical reasons, His series are not able to be large in size. However, the artist does not give up because of these limitations, rather he continues to make adjustments to the entire project.

Within the realm of figurative painting, clouds are an “exception.” They are the only image in which there is no way to represent using perspective. But within the fractal theory of mathematics, anything, including the most complex forms found within the natural world may be obtained through the process of fractal repetition of their most fundamental elements. In this context, clouds are no longer an exception. Dong Dawei’s work brings to fruition the combination of fundamental elemental structures. This method not only constitutes abstract diagrams, but also expresses figurative objects. Conversely, from behind “every work’s appearance,” each has it’s own unique structural form. This mode of logical thinking is

similar to mathematics and geometry, where simple and effective formulas or models are used to express particular rules and structures.

While Dong Dawei's painting theory is based on mathematical thinking, his works are vehicles of substance. The employment of specific materials, experiences and methods for which the artist makes marks on the paper, in addition to the design of special physical phenomena are crucial to the work's successful completion. This transformative process requires thousands of experiments. After calculating logic, performing trial and error experiments, and hiding integrated designs within a transparent surface, the portions in which we see are analogous to when a scientist has proved a complex theory, finally giving us a formulaic or principle model of interpretation. Therefore, with respect to usual abstract art, Dong Dawei's work is organic and experimental. The works are similar to fractal geometry, derived from the fractal information, design, and artistic visual applications. "The Theory of Clouds" is a cognitive model of the natural sciences. Finally, Dong Dawei as also created a series called "Cloud Theory." However, the most fundamental points which form the clouds do not entirely conform to a strict scientific structure, revealing that the artist cannot entirely hide the work's poetic and emotional qualities.

Text/Guo Fang